

1910

ROYAL ALBERT HALL.

Manager - HILTON CARTER.
Telephone—508 KENSINGTON.

SUNDAY CONCERTS

NEW SERIES.
(Fifth Season—1909-10.)



ANALYTICAL PROGRAMME

JANUARY 16th, 1910, at 3.30.

Vocalist :
MORGAN KINGSTON.
(The New English Tenor).

Solo Violin :
Miss KATHLEEN PARLOW.

The New Symphony Orchestra.

Principal Violin - Mr. JOHN SAUNDERS.
Conductor - LONDON RONALD.

PRICE TWOPENCE.

The Audience is requested not to insist upon encores, in
order that the Concert may finish at 5 o'clock.

The Subway from South Kensington Station will be open free.

All kinds of Floral
Decorations by contract
or otherwise.

Estimates . . .
. . . . Free.

Phone: "1885
Kensington."



DORE & Cie.,

And at 45, Sloane Street.

Florists,
95, GLOUCESTER ROAD, SOUTH KENSINGTON, S.W.
Florists to the Sunday Concerts at the Royal Albert Hall.

Fresh
cut Flowers
daily.

Court,
Presentation,
and Wedding
Bouquets
a Speciality.

Wreaths, Crosses, and
all sorts of designs at the
shortest notice.

On returning home on a Winter's Day

After a Concert - -

Theatre, Dance, or other outing, nothing is more welcome than **A Cheerful Fire**, both in one's bedroom and in the sitting-room—and nothing is more cheerless than a grate full of cold ashes.

A cheerful fire can be obtained **at a moment's notice**, at any hour of day or night, by means of gas.

For that reason, and for the reasons that they make no dust, no dirt, and no work; that modern gas fires are both elegant and economical; and that they are strongly recommended by the Medical Profession,* the number of gas fires in use in London is increasing this winter more rapidly than ever before.

Detailed and conclusive testimony from eminent Medical and Scientific Authorities as to the advantage of Gas Fires will be gladly furnished by—

THE GAS LIGHT & COKE CO.,

(Dept. A. H.)

Horseferry Road, Westminster, S.W.

***A London M.D. writes;—**

"My Gas Fire gave me the most complete satisfaction last winter. In March—during the cold snap—I had severe influenza and pneumonia. For four weeks, day and night, my Gas Fire was alight in my bedroom, keeping up an even temperature, and in addition saving three guineas a week for a night nurse who would have been required to keep up a coal fire."

ROYAL ALBERT HALL SUNDAY CONCERTS

Sunday Next, at 3.30 p.m.

Vocalist—

MDME.

KIRKBY LUNN

Solo Pianoforte—

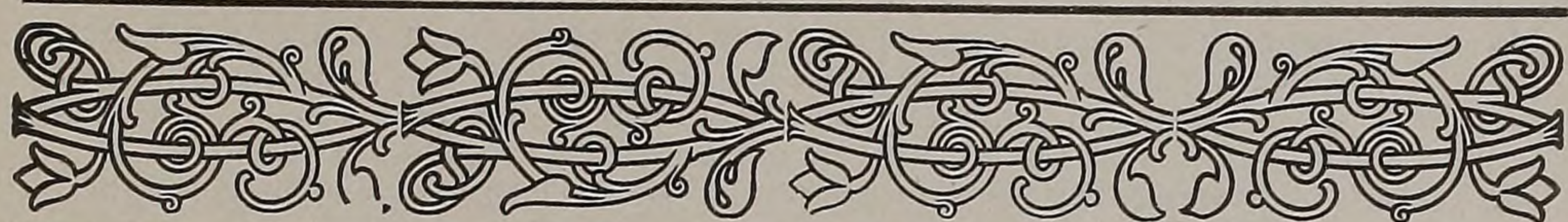
MR.

JOHN POWELL.

**The New Symphony
Orchestra.**

Conductor - LANDON RONALD.

(For programme, see page 14).



PROGRAMME

For JANUARY 16th, 1910.

Analytical and Historical Notes by F. GILBERT WEBB

[*Author's Copyright.*]

PRELUDE TO ACT I. ... "Lohengrin" ... Wagner (1813-83)

The importance of the Prelude and Overture in opera and music-drama is one of the tenets of Wagner's art, and considering the great extent to which his procedures in dramatic music have been accepted, it is remarkable that so many modern opera-composers have neglected this preliminary movement, particularly as in many instances the overture has contributed in considerable degree to the success of the entire work. While adopting the old method of introducing the principle thematic material of the opera into the overture, Wagner expanded the form by making the overture to "The Flying Dutchman" and to "Tannhäuser" a musical picture, complete in itself, of the *raison d'être* of the opera. In "Lohengrin" he went a step farther, and wrote a prelude still more independent of the work it preceded, but more intensely expressive of its fundamental idea—the direct intervention of spiritual domination. The result was the creation of one of the purest and most exalted orchestral pieces in existence. The subject is the descent of the Holy Grail, the sacred cup supposed to have been used at the Last Supper, and symbolical of the infinite love of the Father. The programme of this Prelude has been described by Wagner as follows:—"To the enraptured look of one longing for celestial love, the clear blue atmosphere of heaven seems at first to condense itself into a wonderful, scarcely perceptible, but dazzlingly beautiful vision. Then with gradually increasing precision

the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel in its midst, it insensibly descends from the blazing heights of heaven. As the vision grows more and more distinct, . . . the heart throbs with the pain of ecstasy, . . . and when at last the Grail shows itself in the marvel of undraped reality, . . . the beholder's brain reels—he falls down in a state of adoring amazement. . . . With chaste rejoicing the angelic host then returns to the heavenly heights, fading away into the nothingness from whence it emanated."

The Prelude begins high in the scale *pianissimo* with the announcement of the theme associated in the opera with the Knight of the Grail. At first vague, the music gradually becomes more definite as the number of instruments employed is increased, each at first contributing to what may be called the atmospheric effect. The theme is presented four times, but with different orchestration, a very gradual *crescendo* being worked up, until the volume of tone becomes sonorous and moving. This is succeeded by a long-drawn-out *diminuendo* of solemn character, after which the violins begin a descending passage illustrative of the revealing of the Grail. Then the return of the angelic host occupies the composer, and the music fades into silence in the highest register of the violins.

The opera was first produced on August 28th, 1850, at Weimar under the direction of Liszt, but it was twenty-five years before it was mounted for the first time in England in Covent Garden.

AIR " Sound an Alarm " ... *Handel*
 (" Judas Maccabæus ")

Mr. MORGAN KINGSTON.

RECIT.

My arms! Against this Gorgias will I go. The Idumean governor shall know how vain, how ineffective his design, while rage his leader, and Jehovah mine.

AIR

Sound an alarm, your silver trumpets sound,
And call the brave, the only brave around.
Who listeth follow; to the field again.
Justice with courage is a thousand men.

VIOLIN CONCERTO No. 2, in D minor, Op. 22 ... *Wieniawski* (1835-80)

Solo Violin—Miss KATHLEEN PARLOW.

1. Allegro moderato. 2. Romance. 3. Finale alla Zingara.

Poland has given the world several composers and executants whose compositions and performances have contributed in considerable degree to the enjoyment of life. Amongst them is Henri Wieniawski, born at Lublin, in 1835, whose musical talent so early asserted itself that when he was eight years old his mother took him to Paris, where he became a student at the Conservatoire, and three years later gained the first prize for violin playing. In due course concert tours were undertaken which led to his engagement as solo violinist to the Emperor of Russia, and to his residing at St. Petersburg from 1862 to 1872. Subsequently he went on tour with Anton Rubinstein, and in 1874 succeeded Vieuxtemps at the Brussels Conservatoire. This position he was unable to hold very long, owing to ill-health, and six years later he died at Moscow. Wieniawski was not only one of the most brilliant violinists of his period, but his compositions are so effectively laid out for his instrument that they have acquired a permanent position in the musical world.

Of his two concertos, the second in D minor, dedicated to Sarasate, is generally considered the best, and is the most popular. It is laid out on the classical model, and begins with a *tutti* in which the principal subjects are announced by the orchestra.

At the commencement the violins give out the principal theme, and at the eighth bar the horn and bassoon, supported by flute and clarinet, suggest the second subject, which, however, is not heard in its entirety until later. Brief development of the principal subject by the orchestra is followed by the entrance of the solo instrument which considers the theme at some length before announcing the second subject, a characteristic of which is a triplet phrase at the commencement of each of the first three bars. The composer contents himself with these two themes, developing them, and weaving round them many highly effective passages for the soloist.

The romance is approached by a *cadenza* on the clarinet which leads to the delivery of the melody by the solo violin, a tune replete with tenderness and grace and one of Wieniawski's happiest inspirations. It is lovingly received by the other instruments which appear to vie with each other in increasing its expressive significance.

A short introduction, containing a *cadenza* for the soloist, precedes the last movement, which is full of verve and rhythmic force. The principal subject is particularly vivacious, and the two other themes, the second of which is in double stopping, are also characterized by an energetic spirit. For their treatment, Wieniawski evidently summoned all his resources and thought little of consequent executive difficulties. The result is one of the most brilliant and effective movements in the repertoire of the violin.

PRELUDE AND LIEBESTOD (Tristan und Isolde)

... *Wagner*

Wagner's great music-drama "Tristan and Isolde" was performed for the first time in 1865, under the direction of the late Hans von Bülow at Munich. Its story is an idealised version of that of the Irish princess who, betrothed to King Mark, fell in love with, and was loved by his nephew Tristan. In the Wagner version the lovers' only see hope of their union in death, and this idea is the meaning of the double theme that opens the prelude. Tristan's agony of mind and despair find expression in the phrase first heard, on the latter half of which is superimposed a second

motif intended to suggest Isolda's yearning for the knight. This having been repeated a tone higher, there follows a rapid *crescendo* indicative of the intensity of the lovers' feelings. Then succeeds a melody, announced by the 'cellos, the first phrase of which is the *motif* known as the "Love glance." This material occupies the composer for some little time until the *Cor Anglais* gives out the *motif* of Tristan's desire for Isolda, with which is associated the three notes forming the death *motif*. The only other principal theme is preceded by an upward rushing scale passage which in the drama is heard when Tristan and Isolda have shared the love potion. With this impassioned figure a tremendous climax is worked up, after which the music subsides to *pianissimo*, and a short passage for 'cellos and double basses forms the bridge to the orchestral arrangement of Isolda's great song of love and farewell that ends the drama.

The themes of this are derived from the great love-duet in the second act. It begins with the opening phrase of a memorable section to which Tristan sings "Might we then together die, each the others own for ever." As the music proceeds significant use is made of the slow turn for which Wagner had such a predilection, employed in this place to express the longing of the lovers. Presently is heard an impassioned figure which is repeated until a climax of intense emotional excitement is suggested. At its height is heard the poignant phrase to which in the opera Isolda sings her last words, and soon the end comes with the whispered repetition of the *motif* of her love-longing.

SONG ... "The Sailor's Grave" ... Sullivan

Mr. MORGAN KINGSTON.

There is in the wide, lone sea
A spot unmark'd but holy,
For there the gallant and the free
In his ocean bed lies lowly.
Down, down, within the deep,
That oft to triumph called him,
He sleeps a calm and pleasant sleep,
With the salt waves washing o'er him.

He sleeps serene and safe
From tempest or from billow;
Where the storms that high above him chafe
Scarce rock his peaceful billow.
The sea and him in death
They did not dare to sever;
It was his home while he had breath,
'Tis now his rest for ever.

Sleep on, thou mighty dead!
A glorious tomb they've found thee—
The broad blue sky above thee spread,
The boundless waters round thee.
No vulgar foot treads here,
No hand profane shall move thee;
But gallant fleets shall proudly steer,
And warriors shout above thee.
And when the last trump shall sound,
And tombs are asunder riv'n,
Like the morning sun from the wave thou'lt bound
To rise and shine in Heaven.

VIOLIN SOLO ... "Carmen" (Fantasia) ... *Bizet-Sarasate*

Miss KATHLEEN PARLOW.

TONE POEM ... "Finlandia" ... *Sibelius (1865)*

Particular interest is attached to this work, for its composer is one of the founders of the Finnish school of music, the youngest handmaid to Saint Cecilia. Mr. Sibelius was born at Tavastehus on December 8th, 1865. He was intended for the law, but the call of music was irresistible, and he entered the Helsingfors Institute (founded in 1886) and studied under Wegelius, its first director, afterwards visiting Berlin and Vienna, where he had lessons from Carl Goldmark and Robert Fuchs.

His orchestral works include two symphonies—No. 1, in E minor, and No. 2, in D minor; two tone-poems—"Eine Saga" and that played to-day; an overture, "Caretia"; three orchestral suites; two "legends," severally named "Der Schwan von Tuonela" and "Limmonkainen zieht heimwärts"; a "Spring Song"; and a violin concerto in D minor.

In common with Grieg, the music of Sibelius derives its distinction chiefly from its reflection of national folk-songs, but this is the only similarity between the style of the respective composers. History throws little light on the origin of the Finns, but it is acknowledged that they are the descendants of a once powerful race, and that they are closely related to the Hungarians. Their chief characteristic is patriotism, and this is most vividly reflected in "Finlandia," which in this respect fully justifies the title. The work is mainly built up with short phrases rather than with extended themes: but these phrases—little more than musical figures—are so significant, and are treated in so emphatic a manner, that the music makes a strong appeal to the imagination of the listener. With one of these phrases, given out by the trombones, the tone poem opens *Andante sostenuto*. Its assertive delivery is succeeded by a pause, during which nothing is heard except the roll of the kettledrums. Then the sentence is repeated by the full force of the brass, the horns having the phrase a minor third higher, supported by the double-basses, the passage ending *fortissimo* with the chord of C. After this the signature changes to A flat, and the wood-wind announce a six-bar phrase, which is immediately answered by another on the strings. Then from the 'celli is heard a rising figure, which, being repeated three times, arrests attention, and presently proves to be a kind of herald of the principal theme of the *Allegro* section. With this is associated a passage in thirds on the clarinets, and shortly afterwards the *tempo* alters to *Allegro moderato*, and quotations of the figure at the opening of the work lead to the *Allegro* section, which is preceded by a forceful passage given out by bassoons, tuba, 'celli, and double-basses.

The principal theme of the *Allegro* is really only a two-bar phrase, but it is singularly determined and definite in expression, and its robustness is increased by its being announced *fortissimo* by the trombones and bass

strings, accompanied by the violins and violas, and answered by the wood-wind. These themes are tersely and vigorously treated until a climax is attained, and a triplet-passage for the strings concludes the section, which is repeated. After its second hearing it is succeeded by a new theme of folk-song-like character, sung by the flutes, oboes, and clarinets, supported *pianissimo* by the strings. Subsequently the strings take up the melody, with assenting harmonies by the wood-wind. Immediately afterwards the principal theme is thundered forth by the bassoons and tuba; the beginning of the *Allegro* is restated, and quickly followed by a *Coda* built up with the opening figure of the work.

GOD SAVE THE KING.

Accompanists - Mr. F. A. SEWELL and Miss EVELYN EDWARDES.

BLÜTHNER GRAND PIANOFORTE.

ORGAN RECITAL on first Sunday of each month
from 3 to 3.20. Doors open 2.50 o'clock.

Organist on Sunday, February 6th - Mr. T. WESTLAKE-MORGAN.

Teas served after the Concert in the various Buffets, and in the
Grand Tier Crush-rooms.

Members of the audience wishing to leave before the termination of
the Concert will kindly do so between the numbers in the programme.

FLORAL DECORATIONS by DORÉ & Cie., Florists,
95 Gloucester Road, South Kensington, S.W., and at 45, Sloane Street.

Scottish Clans Association^{of} London

"A NICHT WI' BURNS."

151st Anniversary of the Birth of Robert Burns.

A GRAND NATIONAL

SCOTTISH CONCERT

WILL BE HELD IN THE

ROYAL ALBERT HALL,

ON

Saturday, January 22nd, 1916.

Doors Open 6 30.

Commence 7.30 p.m.

Tickets and full particulars—

BOX OFFICE, ROYAL ALBERT HALL.

ROYAL ALBERT HALL.
SUNDAY CONCERTS.

JANUARY 23rd, 1910, at 3.30.

PROGRAMME.				
OVERTURE	...	...	"Carneval"	...
AIR	...	...	"Abscheulicher"	...
			(Fidelio).	...
Mdme. KIRKBY LUNN.				
CONCERTO for Pianoforte and Orchestra in E flat	...	...	...	Liszt
Solo Pianoforte—Mr. JOHN POWELL.				
UNFINISHED SYMPHONY	...	...	...	Schubert
SONGS	...	(a)	"Willow Song"	...
		(b)	"Mignonette"	...
Mdme. KIRKBY LUNN.				
PIANOFORTE SOLO	...	...	"Polonaise in A flat"	...
Mr. JOHN POWELL.				
HULDIGUNGSMARSCHE	...	...	...	Wagner
GOD SAVE THE KING.				

The New Symphony Orchestra.

Principal Violin - Mr. JOHN SAUNDERS.

Conductor - LANDON RONALD.

Accompanist - Mr. F. A. SEWELL.

BLÜTHNER AND CHAPPELL GRAND PIANOFORTES.

ADMISSION FREE.

PRICES OF SEATS:

Boxes.		Unnumbered Seats.	
Grand Tier (10 Seats)	... 2 Gns.	Stalls	... 3/-
Loggias (8 Seats)	... 21/-	Arena	... 2/-
Second Tier (5 Seats)	... 12/6	Balcony or Orchestra	... 1/-
Stalls (Numbered and Reserved)	5/-	Reserved Gallery	... 6d.

TICKETS NOW READY.

Apply Ticket Office, Royal Albert Hall, S.W.



THE ROYAL ACADEMY OF MUSIC,

TENTERDEN STREET, HANOVER SQUARE.

Instituted, 1822.

Incorporated by Royal Charter, 1830.

PATRON—HIS MOST GRACIOUS MAJESTY THE KING.

PRESIDENT—H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

PRINCIPAL—SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M

THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts and by periodical Operatic and Dramatic Performances.

There are three Terms in the Academic year—viz., the Michaelmas Term, from Michaelmas to Christmas; the Lent Term, from early in January to Easter; and the Midsummer Term, from early in May until the end of July.

The fee for the ordinary curriculum is 11 Guineas per Term.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors Associates of the Institution, and are thereby entitled to the use after their names of the initials A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the initials F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the initials L.R.A.M.

An examination of persons engaged in the Training of Children's Voices is held in September and during the Christmas vacation, and a certificate is granted to successful candidates.

Prospectus, entry-form, and all further information may be obtained on application.

F. W. RENAUT, *Secretary*.

ROYAL ALBERT HALL SUNDAY CONCERTS.

SUNDAY, JANUARY 30th, AT 3.30.

Vocalist—

MISS

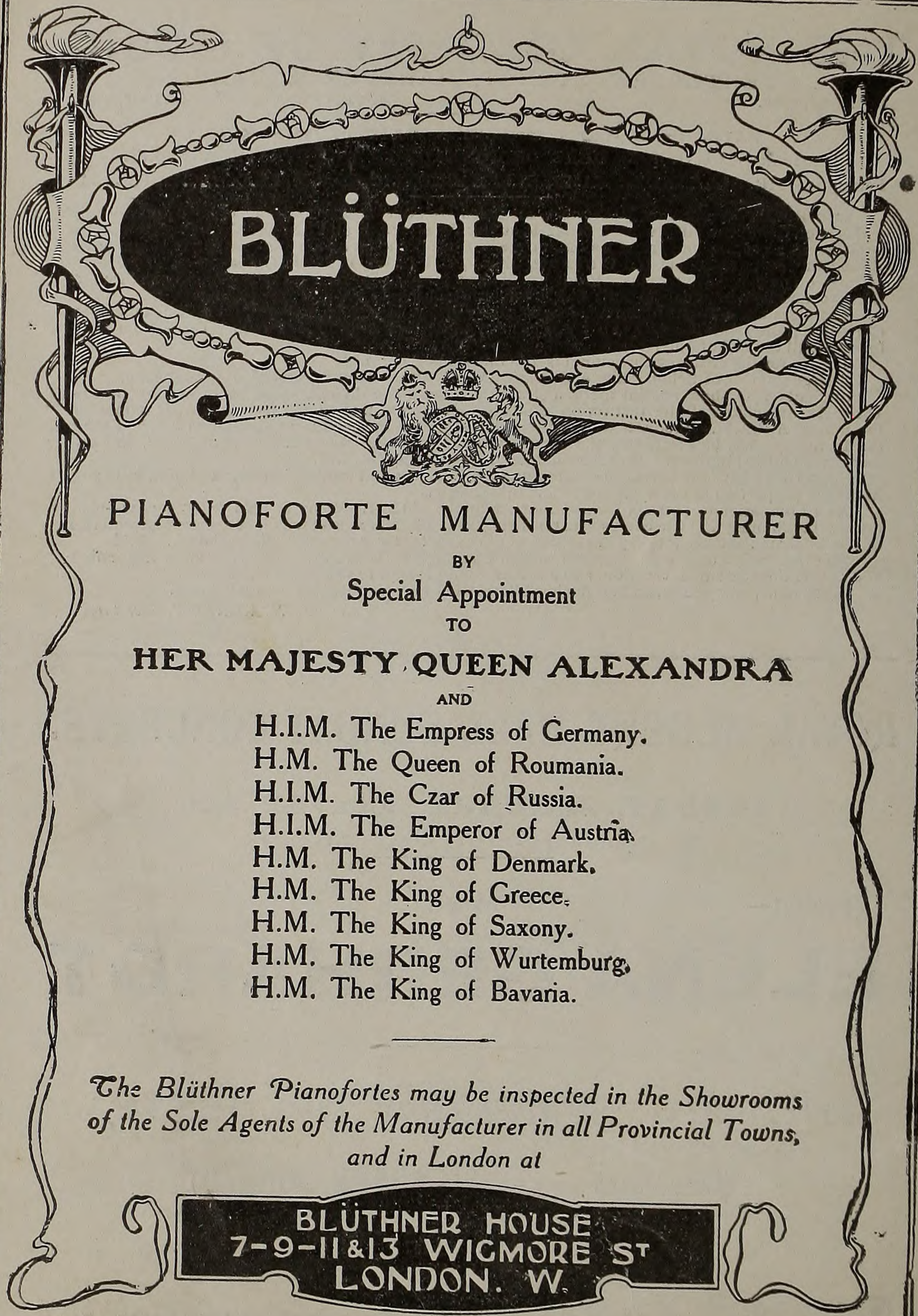
ELENA GERHARDT

THE NEW SYMPHONY ORCHESTRA

(Conductor - LANDON RONALD)

WILL PLAY

Symphony No. 6 (Pathetic) - Tchaikovsky



BLÜTHNER

PIANOFORTE MANUFACTURER

BY
Special Appointment
TO

HER MAJESTY QUEEN ALEXANDRA

AND

H.I.M. The Empress of Germany.
H.M. The Queen of Roumania.
H.I.M. The Czar of Russia.
H.I.M. The Emperor of Austria.
H.M. The King of Denmark.
H.M. The King of Greece.
H.M. The King of Saxony.
H.M. The King of Wurtemberg.
H.M. The King of Bavaria.

*The Blüthner Pianofortes may be inspected in the Showrooms
of the Sole Agents of the Manufacturer in all Provincial Towns,
and in London at*

**BLÜTHNER HOUSE
7-9-11&13 WIGMORE ST
LONDON. W.**